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UMU-304



**INSTITUTE OF
CORRESPONDENCE EDUCATION**

I

B.A. DEGREE COURSE

D

Third Year

I

A

Paper - VIII

N

Theory of Music - III

M

(English Medium)

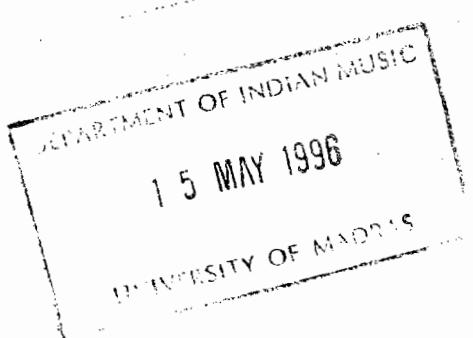
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Package-3

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C



W E L C O M E

Dear Student,

We welcome you as a student of the Third Year B.A. Degree Course in Indian Music.

This subject deals with Paper—VIII, Theory of Music—III, which you will have to study in the third year of the Course.

The learning materials for this paper is being sent to you and will be supplemented by a few contact lectures.

You may be aware that learning through correspondence involves a great deal of self-study. We hope that you will put in your whole-hearted efforts.

On our part we assure you of our help in guiding you throughout the course.

Wish you all success.

DIRECTOR

SYLLABUS

PAPER—VIII THEORY OF MUSIC—III

- I Laksana of Ragamalika and Tillana
- II Manodharma sangita and its forms :
 - a. Laksana of —— alapana; tanam; niraval; kalpanasvaram
 - b Pallavi form
- III Laksana of raga's prescribed for krti's in practical—III
- IV Knowledge of the thematic content of musical compositions
—navavidha bhakti, madhura bhakti, navagraha stuti, navavarana stuti etc.
- V Outline knowledge of the different sources for the reconstruction of History of Music.
 1. Literary sources—primary and secondary literature. Both Tamiz music and Samskrta tradition should be covered.
 2. Non literary sources—sculptures, inscriptions, coins etc.
- VI History of Melakarta system. Study of relevant chapters in
 - a) Svaramelakalanidhi
 - b) Sadragacandrodaya
 - c) Caturdandiprakasika
 - d) Sangitasaramrita
 - e) Sangrahacudamani
- VII Ability to reproduce in notation kriti's prescribed under Practical III & IV.
- VIII A comparative analysis of the krti form as handled by Syama Sastri, Tyagaraja and Muttusvami Diksitar.
- IX Seats of Music—Tanjavur, Tiruvidankur, Mysore, Madras.
- X Topics in Ancient Tamiz music —
 - a) Pan—Tiram
 - b) Pannirutirumurai
 - c) Divyaprabandham
 - d) Musical instruments.
- XI Topics in Hindustani Music
 - a) Raga Classification (Thaat system)
 - b) Forms—Dhrupad, khyal and thumri.
Tala's used in the above forms.
 - c) Musical instruments—Sitar, Sarangi, Sarod, Tabla.
- XII Topics in Western Music
 - a) Melody, harmony and polyphony
 - b) Staff notation.

SCHEME OF LESSONS

Lesson No.

1. Laksana of Ragamalika and Tillana
2. Manodharma sangita and its forms :
 - (a) Laksana of —— alapana : tanam ; niraval : kalpanasvaram (b) Pallavi form
3. Laksana of raga's prescribed for kriti's in Practical—III — (Raga's 1 to 6)
 1. kambhoji
 2. todi
 3. sanmukhapriya
 4. sriranjani
 5. anandabhairavi
 6. saaveri
4. Laksana of raga's prescribed for krti's in Practical—III — (Raga's 7 to 12)
 7. begada
 8. kharaharapriya
 9. kedaragaula
 10. arabhi
 11. hamsadhyani
 12. natakurinji
5. Knowledge of the thematic content of musical compositions —— nava - vidha bhakti, madhura bhakti, navagraha stuti, navavarana stuti etc.
6. Outline knowledge of the different sources for the reconstruction of History of Music.
 1. Literary sources – primary and secondary literature.
Both Tamiz music and Samskrta tradition should be covered.
 2. Non – literary sources – sculptures, inscriptions, coins etc.
7. History of Melakarta system. Study of relevant chapters in
 - a) Svaramelakalanidhi
 - b) Sadragacandrodaya
8. History of Melakarta system. Study of relevant chapters in
 - c) Caturdandiprakasika
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9. Ability to reproduce in notation krti's prescribed under Practical III & IV.
10. A comparative analysis of the krti form as handled by Syama Sastri, Tyagaraja and Muttusvami Diksitar.
11. Seats of Music – Tanjavur, Tiruvidankur, Mysore, Madras.
12. Ancient Tamiz music —
 - a) Pan—Tiram
 - b) Musical instruments
13. Ancient Tamiz music —
 - b) Panairutirumurai
 - c) Divyaprabandham
14. Topics in Hindustani Music
 - a) Raga Classification (Thaat system)
 - b) Forms - Dhrupad, khyal and thumri.
Talas used in the above forms.
 - c) Musical instruments - Sitar, Sarangi, Sarod, Tabla.
15. Topics in Western Music
 - a) Melody, harmony and polyphony
 - b) Staff notation.

OVERVIEW

This package of learning material contains lessons No. 14, 15.

LESSON No. 14

Topics in Hindusthani Music

- a) rAga classification (thATa system)
- b) Forms - dhrupada, khayAla and Thumari
tAla-s used in the above forms.
- c) Musical instruments -
sitAra, sAraNgI, sarOda, tabAlA.

a) rAga Classification - thATa system

In the hindustAni music or the North Indian Art music rAga-s are classified mainly on the basis of the thATa system. This system was introduced by paNDita bhAtkhanDE in the beginning of 20th century. In that system, rAga-s are generally classified into groups according to the common scales or the variety of svara-s occurring in them. In each group the svara-s common to that group are abstracted and arranged into a scale and is termed as thATa, meaning a framework. In paNDita bhAtkhanDE's system, the term thATa applies only to ten scales which fulfill the following conditions

- 1) A thATa should have seven notes.
- 2) The notes should be in sequential order as sa-ri-ga-mā-pa-dha-ni irrespective of Buddha or vikrta position but both varieties of a single note should not be present.
- 3) A thATa is a scale and does not evoke any emotion.
- 4) In every thATa or scale, there is a predominant rAga.

The rAga-s used in hindustAni music system are distributed among the following ten thATa-s.

1. bilAvala	2. bhairava	3. kalyANa
4. pUrvi	5. kAfi	6. bhairavi
7. khamAja	8. tODI	9. asAvari
10. mArvA		

Before we go on to knowing the svara-s constituting the thATa-s we must familiarise ourselves with the names of the various svarasthAna-s occurring in the hindustAni system. These are -

svarasthAna no.	Name of the svarasthAna	Symbol
1	shaDja	sa
2	kOmala-rshabha	ri1
3	Buddha-rshabha	ri2
4	kOmala-gAndhAra	ga1
5	Buddha-gAndhAra	ga2
6	Buddha-madhyama	ma1
7	tIvra-madhyama	ma2

8	pañcama	pa
9	kOmala-dhaivata	dhai
10	Buddha-dhaivata	dha2
11	kOmala-nishAda	ni1
12	Suddha-nishAda	ni2

The scale of each thATA is given below.

1. bilAvala - [equivalent mela of karNATaka system 29th dhIra-SankarAbharaNam]
sa rī2 ga2 mai pa dha2 ni2
2. bhairava - (15th mAyA-malavagaula)
sa rī1 ga2 mai pa dhai ni2
3. kalyANa - (65th kalyANi)
sa rī2 ga2 ma2 pa dha2 ni2
4. pUrvi - (51st kAmavardhani)
sa rī1 ga2 ma2 pa dhai ni2
5. kAfi - (22nd kharaharapriya)
sa rī2 gai mai pa dha2 ni1
6. bhairavi - (8th - tODi)
sa rī1 gai mai pa dhai ni1
7. khamAja - (28th harikAmbhOji)
sa rī2 ga2 mai pa dha2 ni1
8. tODi - (45th SubhapantuvarAli)
sa rī1 gai ma2 pa dhai ni2
9. asAvari - (20th naThabbhairavi)
sa rī2 gai mai pa dhai ni1
10. mArvA - (53 gamanaSrama)
sa rī1 ga2 ma2 pa dha2 ni2

Each of these thATA is named after one of the prominent rAga-s classified under it. They are -

1	bilAvala	-	alhaiyA-bilAvala
2	bhairava	-	bhairava
3	kalyANa	-	kalyANa or yaman
4	pUrvi	-	puryAdhanASri
5	kAfi	-	kAfi
6	bhairavi	-	bhairavi
7	khamAja	-	khamAja
8	tODi	-	miyAn ki tODi
9	asAvari	-	asAvari
10	mArvA	-	mArvA

For instance though the thATA called mArvA has all the

seven svara-s, in the rAga mArVā pañcama is a varjya svara. Again in the rAga alhaiya-bilAval apart from ni2, the other variety ni1 also occurs. Similarly in khamAja rAga apart from ni1, ni2 also occurs.

The following table gives a list of the ten thATA-s and a few rAga-s classified under each.

1. bilAvala

- a) alhaiyA-bilAvala (b) dESkAra (c) Sankara
- d) bihAga (e) bihAgaDA (f)

2. bhairava

- a) bhairav (b) Anandabhairava (c) guNakari
- d) ahIrabbhairava (e) rAmakali

3. kalyANA

- a) yaman (b) bhUpAlI (c) Suddha-kalyANA
- d) kEdAra (e) hamira (f) Suddha-sAranga

4. pUrvI

- a) pUrvI (b) pUryAdhanASrI (c) paraj
- d) jaitaSrI (e) basanta

5. kAfi

- a) kAfi (b) AbhOgi (c) dhanASrI
- d) nIlAmbarI (e) bhImpalAsi

6. bhairavi

- a) bhairavi (b) mAikauns (c)

7. khamAja

- a) khamAja (b) kalAvati (c) tilanga
- d) jhInjhOTI (e) rAgESvari

8. tODI

- a) tODI (b) gurjari tODI (c) multAmi
- d)

9. asAvari

- a) AsAvari (b) Anandabhairavi (c) jaunpuri
- d) dESi

10. mArVā

- a) mArVā (b) jaita (c) bhaTiyAra
- d) lalita

(b) Musical Forms:

1. dhrupada 2. khayAla 3. Thumari

1. dhrupada

dhrupada belongs to vocal genre of North Indian Art music. dhrupada represents a style of performance as well as a musical composition set to a rAga and tAla and a devotional text. dhrupada as a larger form consists of an elaborate nOm-tOm AlApa in different speeds. This is followed by a composition, called the dhrupada. Some portions of the composition are sung in different speeds. Improvisation is done on the sthAyi and antarA sections of the composition.

The composition is followed by a lighter piece of music, dhamAra or hOri.

dhrupada singing demands a command of breath control, a powerful voice and strict adherence to the rules of the rAgas and meticulous rhythmic manipulation. The text of the dhrupada contains devotional themes, eulogy of patrons and praise of Gods and Goddesses.

The dhrupada song is composed of four sections.

1. sthAyi
2. antarA
3. saMcAri
4. AbhOga

The songs is sung in the sequence --

sthAyi > antarA > sthAyi > saMcAri > AbhOga > sthAyi

Most of the dhrupada compositions do not start on the first mAtrA of the tAla-Avarata. During the composition rendering it is accompanied on a drum instrument called pakhAvaja or pakhvAja. This instrument resembles the South Indian mrdangam.

dhrupada performance had lost its popularity a bit in the late 19th century and in the first half of this century. It has however regained its popularity.

Members of the dAgara family, siyArAm tivAri, rAm catura malika are some of the well known dhrupada performers.

2. khayAla

khayAla is the main North Indian Art music vocal genre in present day music performances. It has been in existence for the past two hundred and fifty years.

Like dhrupada, khayAla is also a performance style in a larger sense and a composition in a narrow sense. That is,

it involves the rendering of a composition called 'khayAla' or cIza/bandiSa, and improvisation based on the composition. It is rendered in two parts, the first one in a chiefly vilamba laya and the second one in madhya laya. And to suit the two laya-s there are two kinds of khayAla compositions. There two types are called baDA-khayAla and chOTA-khayAla ; baDA means large and chOTA means small. Both are made up of two sections - the sthAyi and antarA. The texts of the khayAlA compositions are mainly madhura-bhakti oriented. They are about krshNa's childhood pranks, SrngAra (romance) of vIpralambha (separation) and sambhOga (union) of rAdha and krshNa or gOpi-s and krshNa. A few khayAla are have pure bhakti devotional and are in praise of Lord Siva.

The improvisation takes place with the words of the text of the composition unlike dhrupada where the AlApa improvisation is done without the text and precedes the singing of the composition. The plain AlApa for a khayAla is performed only by those musicians who belong to Agra gharAnA.

As said earlier, the two types of khayAla, baDA and chOTA are distinguished by the tempo of the composition and by the type of improvisation, baDA khayAla is always sung in slow tempo (vilambita) and chOTA khayAla in medium or fast tempo (madhya or druta).

tAna-s are sung for baDA khayAla as it progresses with bOla-AlApa (improvisation with text). tAna-s are very fast melodic passages sung with vowel 'A' or on the vowels of the text syllable.

chOTA-khayAla always follow the baDA khayAla in the same rAga but often in a different tAla without break as a continuous pace of the tempo of the baDA-khayAla. The chOTA-khayAla is also sung with improvisation like 'tAna' in fast tempo. North Indian Art vocal performances generally mean only the performance of khayAla genre. There are different khayAla gharAnA-s such as gvAliyara, kirAnA, AgrA, jayapUra and so on.

3. Thumari

Thumari belongs to light classical variety of North Indian Music. It is a musical form sung in music performance as well as music support for dance performances. Thumari compositions are said to have become popular from the time of the king vAjida Ali SAh of Lucknow from 19th cent.

The rAga aspect in Thumari's is not like that of khayAla and consists of more tune-oriented rAgas and the performer can take liberty in the melody to highlight the

emotional aspect of the text. The AlApa type of improvisation is not performed for Thumari-s. The Thumari-s have sthAyi and antarA and there may be more than one antarA. The subsequent antarA-s are sung to the melody of the first antarA. Prominence is given to the text of the composition and the text is usually Romantic in content.

In Thumari singing, the tabalA player takes the spotlight in a section called laggi where the count will always be in duple (4 or 8) and the tabalA player will double and quadruple the tempo with virtuosity. After this, the singer will start again the Thumari in the speed with which it was performed originally.

b: tAla-s used in the Musical Forms:

In North Indian art music a tAla is primarily described in terms of duration which is expressed in a unit called "mAtrA". However the form of a tAla is related more directly "ThEkA" of the tAla which consists of an arrangement of a set of b0la-s or non-sense syllabic structure associated with that tAla.

dhrupada : the tAla most commonly used is - cau-tAla

1. cau-tAla : Its duration is 12 mAtrA-s. The structure and b0la for this tAla -

[kriyA-s X = saSabda (ghATA) 0 = nihSabda (vIccu)]

mAtrA - 1 2 3 4 5 6 7 8 9 10 11 12

kriyA - X 0 X 0 X X

b0la - dhA dhA din tA kiTa dhA din tA kiTa taka gadi gana

The point of commencement of an Avarta of tAla is called sama.

Most of the dhrupada Compositions do not begin on the sama of the tAla but slightly earlier.

khayAla :

baDA khayAla-s are set usually in vilambita tIna-tAla or tilvADA-tAla, Eka-tAla, jhUmarA-tAla and jhapa-tAla.

1. tIna-tAla : Its duration is 16 mAtrA-s.

mAtrA - 1 2 3 4 5 6 7 8

kriyA - X X

b0la - dhA dhin dhin dhA dha dhin dhin dhA

mAtrA - 9 10 11 12 13 14 15 16

kriyA - 0 X

b0la - dhA tin tin tA tA dhin dhin dhA

2. Eka-tAla : Its duration is 12 mAtrA-s

mAtrA = 1 2 3 4 5 6 7 8 9 10 11 12
 kriyA = X 0 X 0 X X

b0la = dhIn dhIn dhA trka tU nA ka ttA dhA trka dhI nA
 [Note that the durations and kriyA-s of cau-tAla and Eka-tAla are identical but distinguishing feature is b0la.]

3. jhUmarA-tAla : Its duration is 14 mAtrA-s

mAtrA = 1 2 3 4 5 6 7

kriyA = X X

b0la = dhin dhin traka dhin dhin dhAgE traka

mAtrA = 8 9 10 11 12 13 14

kriyA = 0 X

b0la = tin tA traka dhin dhin dhAgE traka

4. jhapa-tAla : Its duration is 10 mAtrA-s.

mAtrA = 1 2 3 4 5 6 7 8 9 10

kriyA = X X 0 X

b0la = dhI nA dhI dhI nA tI nA dhI dhI nA

5. rUpaka-tAla : Its duration is 7 mAtrA-s

mAtrA = 1 2 3 4 5 6 7

kriyA = 0 X X

b0la = tI tI nA dhI nA dhI nA

chOTA-khayAla is also sung to tIna-tAla is madhya and druta laya-s.

Thumari :

The tAla-s most often used for Thumari compositions are dIpacandi, paRjAbI, kaharavA and dAdarA.

1. dIpacandi - Its duration is 14 mAtrA-s

mAtrA = 1 2 3 4 5 6 7

kriyA = X X

b0la = dhA dhin - dhA gE tin -

mAtrA = 8 9 10 11 12 13 14

kriyA = 0 X

b0la = tA tin - dhA gE dhin -

2. paRjAbI - Its duration is 16 mAtrA-s.

mAtrA = 1 2 3 4 5 6 7 8

kriyA = X X X

b0la = dhA kadhi -ka dhA dhA kadhi -ka tA

mAtrA = 9 10 11 12 13 14 15 16

kriyA = 0 X

b0la = tA katI -ka dhA dhA kadhi -ka dhA

3. kaharava - Its duration is 4 mAtrA-s.

mAtrA - 1 2 3 4

kriyA - X 0

b0la - dhAgE nati naka dhina

4. dAdarA - Its durations is 6 mAtrA-s.

mAtrA - 1 2 3 4 5 .6

kriyA - X 0

b0la - dhA dhI nA dhA tU nA

C : Musical Instruments

1. sitAra
2. sArangi
3. sarOda
4. taba1A

sitAra

It is the most popular of the Indian stringed instruments of the plucked type used in North Indian Art music.

The body of the instrument is usually made of gourd (tumbA) which enhances the resonance of the instrument. In addition to the main resonator, another small resonator made of tumbA which is of detatchable type is attached at the back of the stem near the top which also facilitates the amplification of sound.

sitAra has seven strings running over the main bridge at the centre of the upper plank (taba1I) of the main resonator or main tumbA. These are tuned to -

1. This is the farthest from the player and is the main playing string and is tuned to mandra-ma
2. jODI-kA-tAra - tuned to mandra-sa
3. jODI-kA-tAra - tuned to mandra-sa
4. pañcama-kA-tAra - tuned to anumandra-pa
5. pañcama-kA-tAra - tuned to mandra-pa
6. cikAri - madhya-sa
7. cikAri - tAra-sa

The last two strings termed 'cikAri' are used for only for drone and while playing fast passages called 'jhAlA', similar to the tAla strings of vINA which are used for the purposes of drone, tAla and during tAnam.

Below these seven strings run thirteen additional sympathetically vibrating strings or "tarab" strings, similar to the additional strings in goTTuvAdyam. They are located underneath the main strings in a parallel direction to the main strings over a small flat bridge. The tarab strings vibrate in tune with the notes played on the main strings.

Below the main strings and above the tarab-strings are

placed curved frets. These are tied to the daNDA by means of thread so that they are movable. Frets are normally 19 in number. In an octave there are about 9 to 10 frets. Hence the frets are arranged for producing the svara-s pertaining to the rAga on which the music is based. Frets positions are re-adjusted when the rAga changes.

The sitAra strings are made of copper, brass, bronze or high carbon steel. The frets are made out of Metal, mostly German Silver.

The index and middle fingers of the left hand are used to stop the strings while the Index finger of the right hand plucks the strings with a wire plectrum to play the melody. The strings are deflected across the frets to produce additional ornamentation.

sArangI

sAraNgI is a small instrument compared to sitAra in length and one of India's ancient bowed instrument. It is made of a single hollowed block of wood. It has a pinched belly which facilitates bowing and has a tapered neck. The belly is covered with parchment and is square at the end.

It has three main playing strings made of Gut. Sometimes another brass string is used as a drone. Thirty-five to forty sympathetic strings are attached to pegs along the side of the finger board.

It is held vertically, the belly resting on the lap of the performer and the end of the instrument with the peg box resting on the left shoulder of the performer. The strings are stopped and played with the left hand while the right hand is used to bow the string. The bow is made out of Horse hair.

The method of stopping the strings is made by pressing against the side of the string with the finger at the base of the nail (upper part of the finger where the nail goes under the skin) but not with finger tips. This makes the performance on sArangI very difficult to play and master. sArangI is capable of producing the tone quality very close to the human voice and therefore vocal concerts of North Indian Art Music are accompanied by sArangI.

sarOda

The sarOda has a hollow circular belly to which is attached a tapering neck which holds the tuning pegs. It is a lute type of instrument and the sarOda is usually three to three and a half feet long. It has a body of Teakwood

overlaid with a fingerboard of polished metal which facilitates the sliding of the finger tips along the strings.

It has no frets and has a plain finger-board. The left hand is used for stopping the strings on the smooth fingerboard. It is played with a plectrum held in the right hand. The plectrum is made of either coconut shell or wire and its base is embedded in bees-wax, so that it is easier to hold between the thumb and the index finger. The plectrum is held in the right hand and the nail tips of the left hand are pressed or slid over the strings to produce the sound.

The sarOda has six main strings made of metal among which four are operative strings. The main strings are connected to six pegs, three on the lower side and three on the upper side at the upper end of the instrument.

1. (farthest from the player) tuned to madhya-ma
2. tuned to madhya-sa
3. tuned to mandra-pa
4. tuned to mandra-sa
5. tuned to anumandra-pa
6. tuned to madhya-sa

The lowest string is made of brass and the rest are steel strings.

Besides the playing strings there are the two "cikAri" strings. Further there are eleven to fifteen sympathetically vibrating strings. The sympathetic strings are all made of steel.

sarOda has a main bridge that sits on the parchment over the belly and over which the six main strings rest. The tarab strings go below this.

tabalA

After the advent of the musical form khayAla, the avanaddha vAdya for providing tAla and for rhythmic accompaniment was tabalA.

tabalA consists of two separate drums, each one played by the left hand and the right hand. The tabalA drums are single headed drums. The two pieces are collectively called tabalA. Individually the left drum is called 'bAyAn' (meaning left), and the right drum is called 'tabalA' or sometimes as 'dAyAn' (meaning right). Both the drums complement each other.

The right head drum is wider at the bottom and tapering upward. It is made of oakwood or rosewood. The left hand bAyAn's resonator is made in German silver nowadays and in the past it was made of mud pot. The two heads have the top

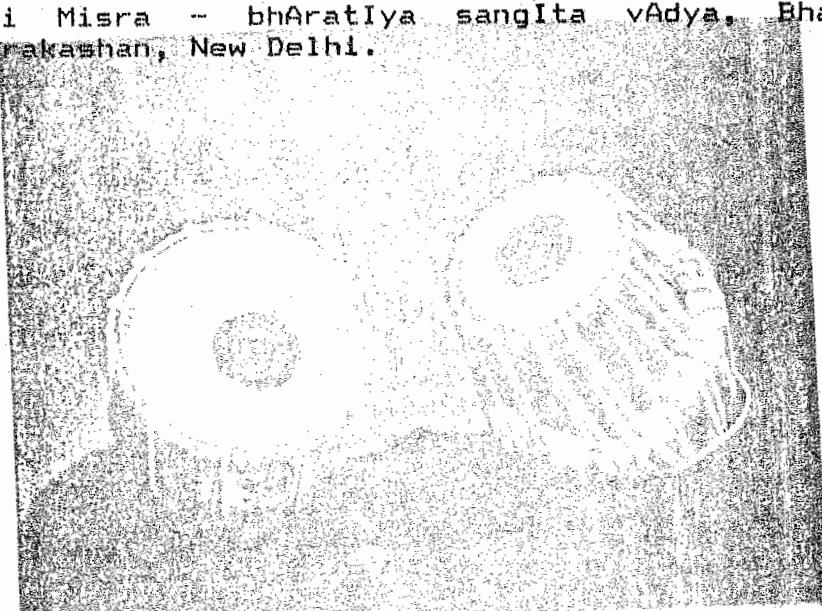
layer of skin cut to narrow band around the outer edge. Both heads are covered with goat skin. A circular black paste is applied to the surface of the skin head and in bAyAn, the black paste is close to the edge of the head. The paste is permanent on the skin on both heads. A small goat-hide loop is placed at the bottom of each drum. A larger interlaced goat hide hoop holds the skin in position on the top of the each drum. The goat-hide lacing lashed between the two hoops hold the skin in tension. On the right drum dAyAn small cylindrical blocks of wood are placed between the braces and the body of the drum.

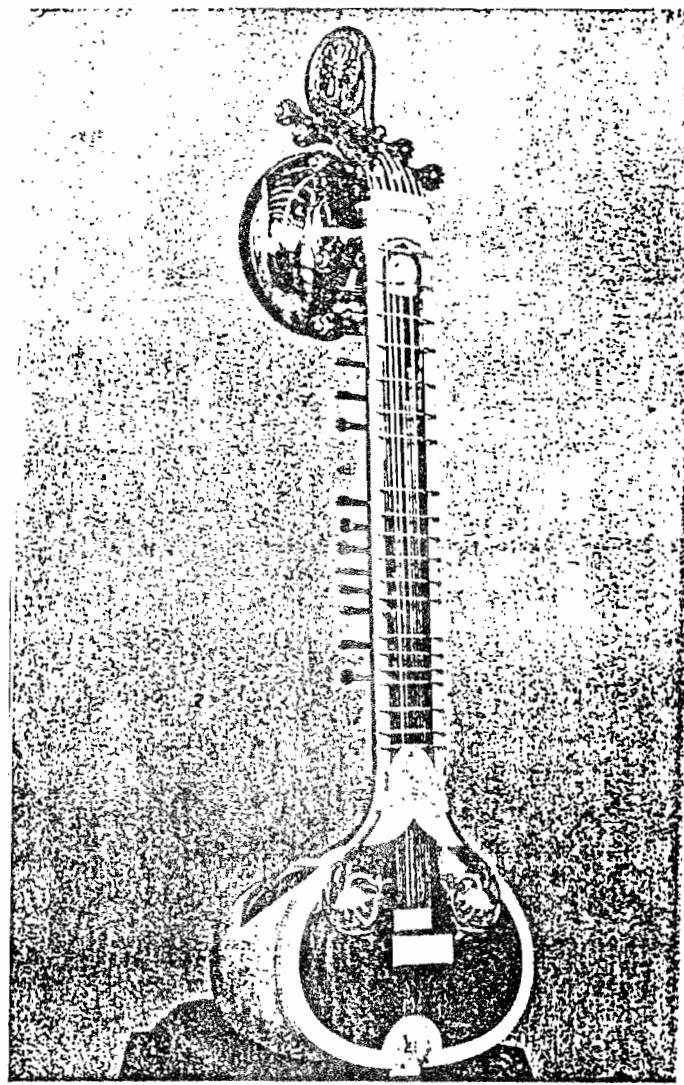
The drums (tabala) are tunable and tuning is done by using a small hammer to alter the tension of the skin of the drum-heads, by up and down strokes on the edge of the drum heads. The drum is tuned to the fundamental pitch of the main performer. The left head is tuned more to a general pitch level of the right head. The thongs on the left head are threaded through metal rings which are of two and a half centimeter in diameter and which are used to tighten or loosen the tension of the skin-head by being pushed up or down.

There is a repertoire of strokes for each hand separately and for the both hands together. The index, third and fourth fingers of the right hand is used for the right head while the index and middle fingers of the left hand are used for the left head or Bayan. The heel of the left hand is also used for certain type of sounds to be produced from the left head.

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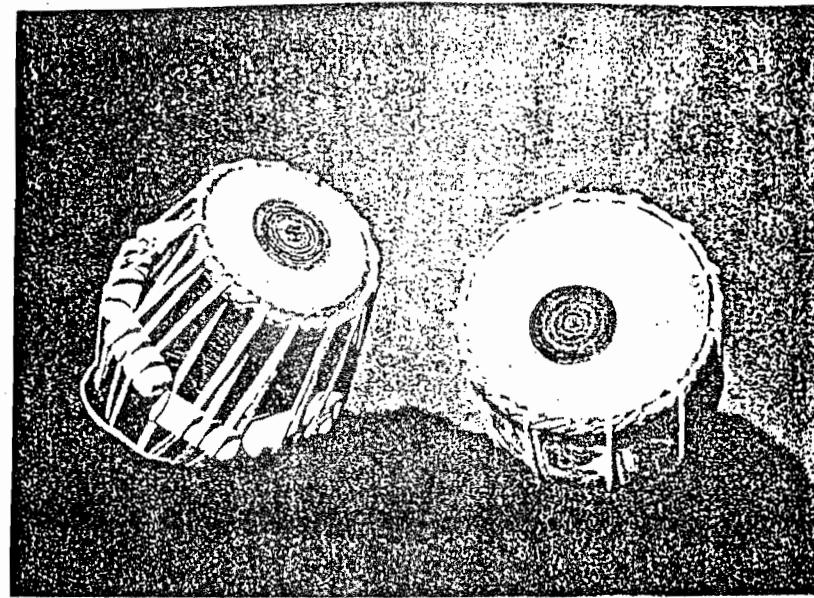
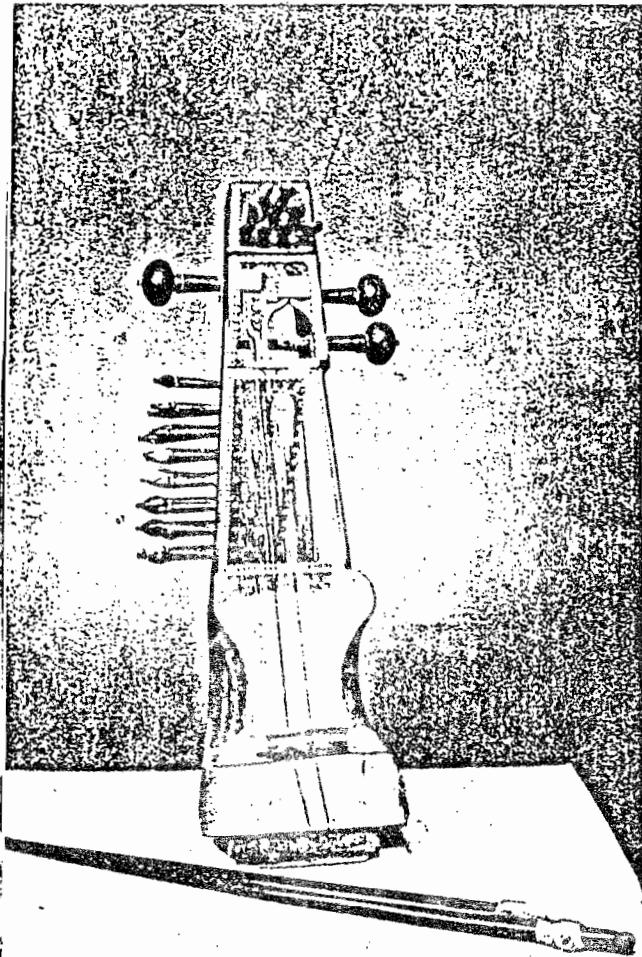
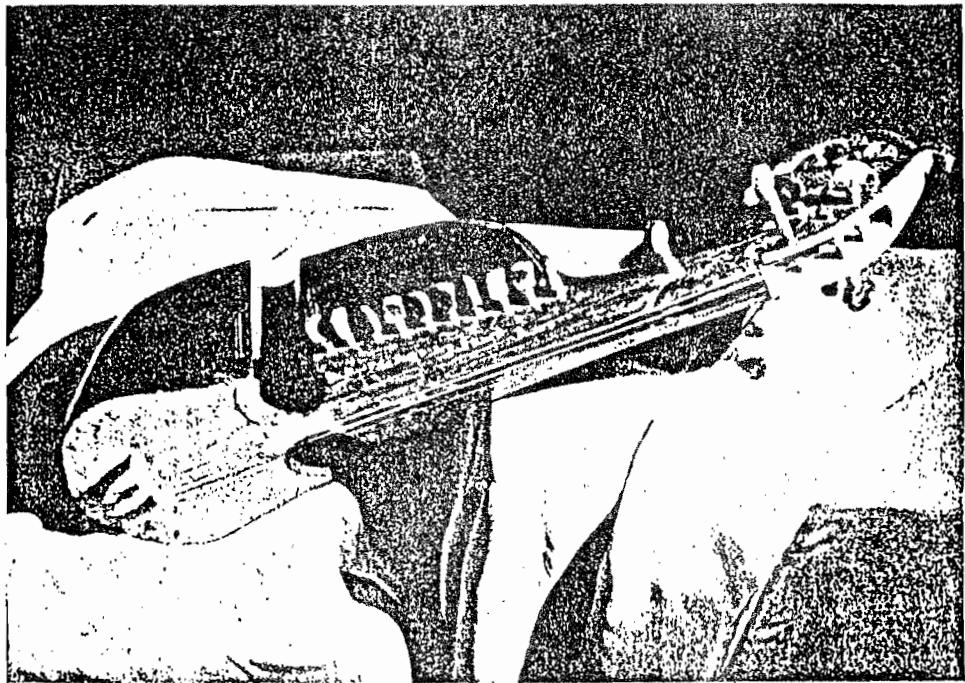


TABLA - BAYAN



SARANGI



SAROD

LESSON No. 15

Topics in Western music

- Melody, harmony and polyphony
- Staff notation.

a. Melody, Polyphony and Harmony

Melody

Melody consists of a succession of notes having a definite relationship to one another and to the key note. Melody is commonly referred to as a line of music since the single notes follow each other in succession producing some kind of up and down pattern. Melody is opposed to harmony where musical tones are sounded simultaneously. Melody represents the horizontal texture in music. By its very nature, the rhythm or duration cannot be separated from the pitch of the melodies and both proceed as pitch plus duration in the succession of notes. Music originated as melodic music and upto date all non-western music cultures are melodic and in western countries upto 9c-AD the music was melodic. Melodic music is also known as Monophonic music.

Polyphony

The simple definition of Polyphony is music in which two or more melodies are sounded simultaneously. In polyphony, the music is conceived of in horizontal terms, one line against the other. The simultaneous sounding of two or more pitches in the given number of melodies produces --

- 1) Counterpoint (point against point or note against note) - results in harmony but this is a by product.
- 2) Imitation - In some kinds of polyphonic melodies placed against each other contrapuntally are exactly or almost exactly the same. It is described as one line imitating the other. Polyphonic music is also horizontal. The prefix "poly" (Gr. Polys meaning many) cannot be taken literally because as few as two parts make perfect polyphony. It may be described as more than one melody played at one time. The word organum was used as a generic term for the earliest western polyphony (850 -1200 A.D.).

Harmony

Harmony is the vertical organization or arrangement of notes opposed to Melody which is arranged horizontally. The polyphonic music which is used in western countries. In

other words western music is Harmonic music. It may be said that from 13th cent, the harmonic music came to the western music scene. It was not until 16th cent. that composers thought of harmony as a primary building material of music. The chordal or vertical structure (sounding of three notes, one, three and fifth notes together is known as a chord) of a music in contrast to counterpoint which is melodic (horizontal structure) is called Harmony. The chords are built on the different degrees of the scale. Regarding the chord (Triad) as the most important factor, the harmonic music is divided into three main periods based on the use of triads as (tertian harmony) - Pre-Tertian harmony (900-1450) Tertian Harmony (1450-1900) and post-Tertian Harmony (from 1900 onwards).

b) Staff Notation

Notation is a system or method of writing down music. A notation must be able to indicate two main properties of the melody, the pitch and the duration. The other embellishments are also represented by using different symbols. The most satisfactory symbols that have been devised for this purpose of Notation are the staff with horizontal lines and the clef to indicate the pitch and the symbols for the notes to indicate the duration in the western system of music. In addition to these symbols are devices such as "accidentals", "key-signature", "time-signature", "dynamic marks", "tempo marks", the tie, slur etc.

The modern system of the western staff notation dates from the early 17th century. In the staff notation, there are a series of horizontal lines always five in number. On and between these horizontal lines musical notes are written thereby indicating their pitch. The seven notes used in Western Music are - C D E F G A B.

They may be roughly said to correspond to the Indian svara-s as shown below.

C	D	E	F	G	A	B.
sa	ri	ga	ma	pa	dhi	nu

There are two sets of five lines, one below the other. The information about which line or which space stands for which note is indicated by the "Clef". The Clef is written on the staff line, and depending on the clef the pitches of the staff lines are determined. The 5 lines and the 4 spaces in between, in all provide place for denoting 9 notes.

There are mainly two clefs --

1. G-clef 2. F-clef

In G clef or the treble clef, on the 2nd line from the bottom is placed the G-clef.

bottom if a symbol is placed that denotes the presence of the note G. A sign, almost resembling the letter 'G' is written at the beginning of the staff in order to indicate G-clef. With reference to the note G the spaces and lines above and below denote the other notes. For example, the space above 'G' is the place for 'A' and the space below 'G' is place for 'F'. Notes played higher than those denoted in G-clef or lower than those denoted in F-clef may be indicated by adding extra lines called 'leger' or 'ledger' lines.

The F clef is called Bass clef and encompasses the lower set of five lines. On the fourth line from the bottom or the second line from the top, if a symbol is placed it denotes the note 'F'.

In between the treble-clef and the bass-clef there is one line called the middle line or middle-C.

The key signatures are written at the beginning after the clef by sharps and flats to indicate the key of the composition. The sharp sign is written as '#' while the flat sign is written as 'b'. There are accidentals used to increase and flatten the pitch as 'X' double sharp, 'bb', double flat and () natural on the melodic lines.

Duration of Notes, Rests and Time-Signature

Duration of notes

The Duration of a pitch is represented by the following signs. (See appended chart)

The names for the different time durations. There are two sets of names, one British and the other American.

<u>British</u>	<u>American</u>
Semi-breve	whole-note
Minim	half-note
crotchet	quarter-note
quaver	eighth-note
Semiquaver	sixteenth-note
Demisemiquaver	thirty second-note
Hemidemisemiquaver	Sixty fourth-note
Semihemidemisemiquaver	Onetwentyeighth-note

The other symbols used for duration is the dot. A dot placed after any note extends its value by half.

Rests :

Just as there are signs for the time duration for which a note has to be held, similarly there are also signs for indicating the time duration for which rest or silence or

absence appended chart. These are also given

Time Signature :

The time signature is written on the staff line after the key signature. It consists of two numbers one written above the other. e.g. 2

4

A time-signature indicates the number of melodic pulses or beats that must recur. The end of one occurrence is indicated by a vertical line called bar.

In the above example of the time-signature, the number above, namely number 2, denotes the beats or pulses that must occur in one bar. The number below, namely 4 denotes the value of the beat which in this case is a 'quarter-note' or 'crotchet'.

Some more examples of time-signature are --

2	4	3	3	6	12
4	4	4	8	8	8

Dynamics :

Symbols or dynamic markings are given above certain notes indicating that they should be accented in a particular way. The terms pertaining to Dynamics are -

Pianissimo	(pp)	- Very soft
Piano	(p)	- Soft
Mezzo Piano	(mp)	- Moderately soft
Mezzo Forte	(mf)	- Moderately loud
Forte	(f)	- loud
Fortissimo	(ff)	- very loud
aforzando	(afz)	- suddenly loud
crescendo	<	- growing louder
decrescendo	>	- growing softer

Thus the western staff notation has created signs and symbols adequate to represent the music on paper based on which the music could be reproduced to a great degree of accuracy.

(See appendix for examples of signs)

References:

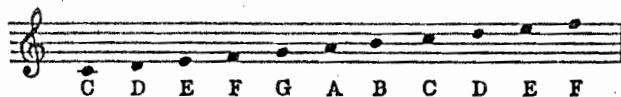
1. Notes on Western Music by Prof. Richard Winslow of Wesleyan University for the course MUSIC 101 Connecticut, USA, 1980)
2. Harward Dictionary of Music, Ed. by Willi Apel, Second Edition, The Belknap Press of Harvard University press, Cambridge, Massachusetts USA ,. 1972

Eleven-line stave

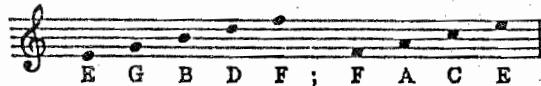
Middle C



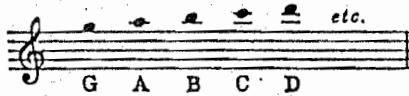
Treble clef - note names



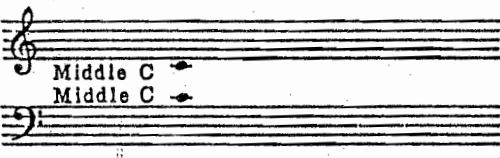
Treble clef - lines and spaces



Leger lines - treble clef



Five-line stave: treble clef; bass clef



Bass clef - note names



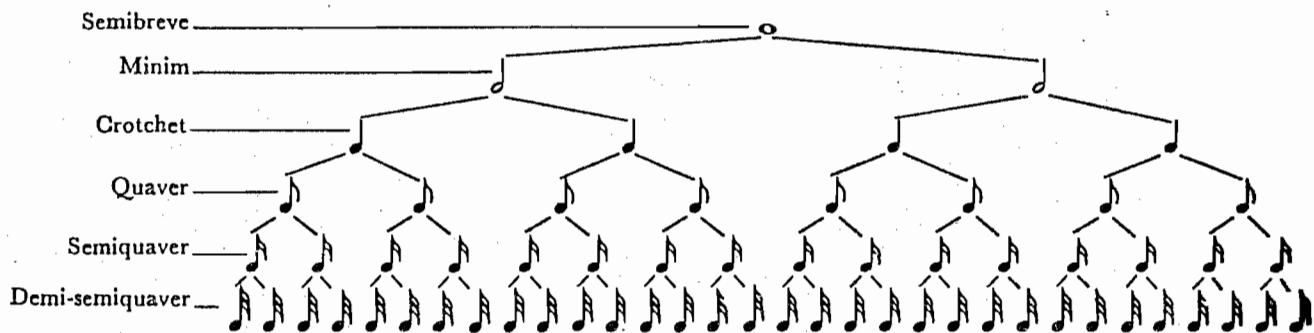
Bass clef - lines and spaces



Leger lines - bass clef



Durations of notes



(If crotchet represents beat unit)				rests
Semibreve	○	=	4 beats	○ = —
Minim	♩	=	2 beats	♩ = —
Crotchet	♪	=	1 beat	♪ = ♪ or ♪
Quaver	♪	=	1/2 beat	♪ = ♪
Semiquaver	♪	=	1/4 beat	♪ = ♪
Demi-semiquaver	♪	=	1/8 beat	♪ = ♪

Dotted values

$$\begin{aligned}
 \text{o.} &= \text{o} + \text{d} \\
 \text{d.} &= \text{d} + \text{d} \\
 \text{d.} &= \text{d} + \text{d} \\
 \text{d.} &= \text{d} + \text{d} \quad \text{etc.}
 \end{aligned}$$

Time signatures

Semibreve (○) is represented by the number 1
 Minim (♩) is represented by the number 2
 Crotchet (♪) is represented by the number 4
 Quaver (♪) is represented by the number 8
 Semiquaver (♪) is represented by the number 16

For example:

$\frac{3}{1}$ means three semibreves to the bar
 $\frac{2}{2}$ means two minims to the bar
 $\frac{3}{4}$ means three crotchets to the bar
 $\frac{3}{8}$ means three quavers to the bar
 Further: $C = \frac{4}{4}$ $\Phi = \frac{2}{2}$